**Halifax County Schools**

UNIT PLANNING TEMPLATE

UNIT: **Literary Heroes**  TIME FRAME: **Fifth Six Weeks**  GRADE: **Fourth Grade**

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| |  | | --- | | **Unit Summary and Rationale:** (Outlines the components of the unit and the reasoning for their inclusion): | | Using the Frayer Model, students are asked to generate collaboratively a definition of “hero” that will evolve over the course of this unit. Then, students choose a story from this unit (see Suggested Works) to study using all the strategies and skills learned up until this point in the year. Through reading about overtly brave and courageous literary characters (e.g., King Arthur or Robin Hood) or “real” people who made an impact on the world (e.g., Shakespeare, Davy Crockett, or Booker T. Washington), students are asked to continue to revise the definition of “hero” to accommodate what these varied people have in common. After reading about famous heroes, attention is turned to the “unsung” hero and class discussions reveal the importance of those people who often remain unnoticed and behind the scenes. The class reviews characters from other novels read this year who, upon reflection, may be heroes. The culminating project is for students to design their own multimedia presentation of an unsung hero based on what they learned in this unit about heroism. | | | | |
| |  | | --- | | **Unit Connection College and Career Ready Descriptions:** Teachers will select at least one of the following lenses to act as the overlay for the unit. These are the descriptors that must be included to ensure the unit is fully aligned to the CCLS and relevant to the college and career ready student.   Students will demonstrate independence.   Students will value evidence.   Students will build strong content knowledge.   Students will respond to the varying demands of audience, task, and discipline.   Students will critique as well as comprehend.   Students will use technology and digital media strategically and capably.   Students will develop an understanding of other perspectives and cultures. | | | | |
| **Reading**  **(Including Foundational Skills)**  **RL4.1** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.  **RL4.3** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words  **RL4.5** Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.  **RL4.4 –** Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).  **RL4.6** – Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narratives.  **RL4.7** – Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.  **RI4.6** – Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and information.  **RI4.8** – Explain how an author uses reasons and evidence to support particular point in a text.  **RFS4.3a** – Know and apply grade-level phonics and word analysis in decoding words. Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., **roots** and affixes) to read accurately unfamiliar multi-syllabic words in context and out of context.  **RFS4.4b** - Read with sufficient accuracy and fluency to support comprehension. Read on-level text orally with accuracy, **appropriate rate**, and expression on successive readings. | **Writing**  **W4.1a -** Write opinion pieces on topics or texts, supporting a point of view with reasons and information. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer’s purpose.  **W4.1b -** Provide reasons that are supported by facts and details.  **W4.1c** - Link opinion and reasons using words and phrases (e.g., *for instance, in order to, in addition).*  **W4.1d** - Provide a concluding statement or section related to the opinion presented. | **Speaking and Listening**  **SL4.1c** – Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.  **SL4.1d** – Review key ideas expressed and explain their own ideas and understanding in light of the discussion.  **SL4.3** – Identify the reasons and evidence a speaker provides to support particular points.  **SL4.6** - Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally. | **Language**  **L4.1c -** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. Use modal auxiliaries (e.g., *can, may, must*) to convey various conditions.  **L4.2c** - Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. Use a comma before a coordinating conjunction in a compound sentence.  **L4.3b** - Use knowledge of language and its conventions when writing, speaking, reading, or listening. Choose punctuation for effect.  **L4.3c** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).  **L4.5b -** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. Recognize and explain the meaning of common idioms, adages, and proverbs.  **L4.6** - Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., *quizzed, whined, stammered*) and that are basic to a particular topic (e.g., *wildlife, conservation,* and *endangered* when discussing animal preservation). |

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| **Essential Questions:** Essential questions center on major issues, problems, concerns, interests, or themes relevant to the classroom. Essential questions should lead students to discover the big ideas. They need to go beyond *who, what and where.* They need to lead to the *how* and *why* | | | **Big Ideas:** These are what students will discover as a result of instruction and learning activities. They are the main ideas of the learning, the conclusions, or the generalizations. Big Ideas should be open-ended and apply to more than one area of study. | | |
| * How does what we read teach us about heroism? | | | * Collaboratively define the word “hero.” * Read and discuss a variety of fiction and nonfiction texts about literary and real heroes, from the Middle Ages and beyond. * Explain how knowledge of classic stories, such as *King Arthur*, increases understanding of others, such as *Knights of the Kitchen Table.* * Write a variety of responses to stories and poems. * Conduct short research projects on famous and not-so-famous heroes. * Compare print and film versions of stories, such as *Robin Hood.* * Write acrostic poems. * Design and share a multimedia presentation about unsung heroes. * Participate in group discussions about literary and real heroes. | | |
| **Reading Tasks**  Read and discuss the poem “Why Dragons?” by Jane Yolen. How does knowing the story of St. George from reading the book *St. George and the Dragon* (see above) increase your understanding of, and appreciation for, this poem? What are the poetic techniques used that you recognize? Does this poem remind you of *Merlin and the Dragons* (since it’s written by the same author and about the same time period)?  After reading the King Arthur myths, read the *Knights of the Kitchen Table* by Jon Scieszka and Lane Smith. Discuss how knowing the original story and historical information about the time period helps you appreciate the details in this humorous version. | **Writing Tasks**  Choose an eventful scene or chapter from a Middle Ages story you are reading. Write a journal entry retelling the scene from another point of view (i.e., if it’s in first person, rewrite it in third; if it’s in third person, rewrite it in first). Trade your journal entry with a classmate who is reading the same book and ask him/her to tell you if your new version makes sense and why (or why not). Revise if needed.  Using the Internet, an encyclopedia, and informational texts, read as much as you can about a historical event from the Middle Ages. Present your findings in a short report with visuals, similar to the illuminated manuscript pages found in Jonathan Hunt's *Illuminations,* to the class.  If heroism demands courage and taking risks, which legendary character, King Arthur or Robin Hood, is a better hero? Support your opinion with strong evidence from the text. | | **Discussion Tasks**  What is the role of point of view when describing heroes? Review an old favorite where the perspective of the story is  turned around, such as *The True Story of the Three Little Pigs* by Jon Scieszka. Discuss how the “villain” portrays him/herself as a hero. Can this strategy—taking a different point of view in order to change the story—always work? Write your ideas in your journal, and share them with a partner before discussing as a class. How does point of view change our class definition of a “hero” or not? | | **Language/Vocabulary Tasks**  As a class, we will create a chart (using the Frayer Model) that outlines the definitions, characteristics, and examples of heroes as we know them. We will continue to add to this chart as we read the literature and informational text in this unit and see how our definition changes. |
| **Assessments:** List types of assessments that will be used throughout the course of the unit.  \*If you do not have assessments for this unit, they should be created before moving on to the lesson design\* | | | | | |
| **DIAGNOSTIC** | | **FORMATIVE** | | **SUMMATIVE** | |
| As a class, let’s begin by examining our understanding of hero through one of its common definitions: “the primary character in a literary work.” As we read stories throughout the unit, write down characteristics, examples, and non-examples of the heroes about whom we read. | | Summarize what was learned in this unit as it relates to the essential question (“How does what we read teach us about heroism?”).Then, work with a classmate to revise and edit your unsung hero nomination (see above) to include as many new vocabulary words, phrases, and figurative language descriptions as make sense. Add audio recording and visual displays to enhance the impact of the nomination. | | MAP Benchmark  Teacher Made Tests | |
| **Text(s) Selections** (generated by (?) both teacher and student)  Teachers will list the genres/titles for study:  **Stories**  **Middle Ages**   * *King Arthur* (Scholastic Junior Classics) (Jane B. Mason and Sarah Hines Stephens) * *The Knights of the Kitchen Table* (Jon Scieszka and Lane Smith) * *The Story of King Arthur & His Knights* (Classic Starts) (Howard Pyle and Dan Andreasen) * *King Arthur* (Troll Illustrated Classics) (Howard Pyle, Don Hinkle, Jerry Tiritilli) * *The Kitchen Knight: A Tale of King Arthur* (Margaret Hodges and Trina Schart Hyman) * *The Whipping Boy* (Sid Fleischman and Peter Sis) * *Robin Hood: Tale of the Great Outlaw Hero* (DK Readers Proficient Readers, Level 4) (Angela Bull and Nick Harris) * *The Adventures of Robin Hood* (Classic Starts) (Howard Pyle, and Lucy Corvino) * *Favorite Medieval Tales* (Mary Pope Osborne and Troy Howell) * *Days of the Knights: A Tale of Castles and Battles* (DK Readers Proficient Readers, Level 4) (Christopher Maynard) * *The Young Merlin Trilogy: Passager, Hobby, and Merlin* (Jane Yolen) * *Sir Cumference and the First Round Table: A Math Adventure* (Cindy Neuschwander and Wayne Geehan) * *Door in the Wall* (Marguerite De Angeli) [easier to read] * *Christmas in Camelot* (Magic Tree House Book 29) (Mary Pope Osborne and Sal Murdocca) (easier) * *Ella Enchanted* (Gail Carson Levine) [advanced readers] * *The Grey King* (The Dark is Rising Sequence) (Susan Cooper) (EA) (advanced) * *The Mystery of the Alamo Ghost* (Real Kids, Real Places)(Carole Marsh) (advanced)   **Other Time Periods**   * *The Children's Book of Heroes* (William J. Bennett, Michael Hague, and Amy Hill) * *Kaya's Hero: A Story of Giving* (American Girls Collection) (Janet Beeler Shaw, Bill Farnsworth, and Susan McAliley) * *Adventures of the Greek Heroes* (Anne M. Wiseman, Mollie McLean, and Witold T. Mars) * *Welcome to the Globe: The Story of Shakespeare's Theatre* (DK Readers Proficient Readers, Level 4) (Peter Chrisp) * *The Library Card* (Jerry Spinelli) (advanced)   **Stories (Read Aloud)**   * *Saint George and the Dragon* (Margaret Hodges and Trina Schart Hyman) * *Merlin and the Dragons* (Jane Yolen and Li Ming)   **Poems**   * “Why Dragons?” (Jane Yolen) * “Robin Hood and Little John”(Anonymous) * “Robin Hood and Maid Marian”(Anonymous)   **Informational Text**   * *England: The Land* (Erinn Banting) (E) * *Illuminations* (Jonathan Hunt) * *Knights And Castles* (Magic Tree House Research Guide) (Mary Pope and Will Osborne and Sal Murdocca) * *Knights: Warriors of the Middle Ages* (High Interest Books) (Aileen Weintraub) * *Adventures in the Middle Ages* (Good Times Travel Agency) (Linda Bailey and Bill Slavin) * *The Middle Ages: An Interactive History Adventure* (You Choose: Historical Eras) (Allison Lassieur) * *Women and Girls in the Middle Ages* (Medieval World) (Kay Eastwood)   **Biographies**   * *Joan of Arc: The Lily Maid* (Margaret Hodges and Robert Rayevsky) * *William Shakespeare & the Globe* (Aliki) * *George Washington: Soldier, Hero, President* (DK Readers Reading Alone, Level 3) (Justine and Ron Fontes) * *Davy Crockett* (Photo-Illustrated Biographies) (Kathy Feeney) * *Booker T. Washington: A Photo-Illustrated Biography* (Photo-Illustrated Biographies) (Margo McLoone) * *Henry Ford: A Photo-Illustrated Biography* (Photo-Illustrated Biographies) (Erika L. Shores) * *Elizabeth Cady Stanton: A Photo-Illustrated Biography* (Photo-Illustrated Biographies) (Lucile Davis) * *Chief Joseph of the Nez Perce: A Photo-Illustrated Biography* (Photo-Illustrated Biographies) (Bill McAuliffe)   **Media**   * *The Adventures of Robin Hood* (1938) * *Knights of the Round Table* (1953) | | | | | |
| **Cross-Curricular Connections:**  [Is Superman Really All That Super? Critically Exploring Superheroes](http://www.readwritethink.org/classroom-resources/lesson-plans/superman-really-that-super-990.html)  Note: Popular culture texts such as comic books, video games, or even television shows can be valuable tools for teaching students critical reading skills. Comparing these texts with children's literature helps students explore what elements they share in common and how perspective or point of view influences their understanding of the characters.  [Heroes Around Us](http://www.readwritethink.org/classroom-resources/lesson-plans/heroes-around-171.html)  Note: Students will explore the distinction between a hero and an idol. Based on collaboratively established criteria for heroism and characteristics of heroes, students will select, read about, and report on a hero. Students will identify how their hero matches their criteria and characteristics. (This is a unit for grades 6-8, but could be simplified for grade 4.)  [Black History Month, Unsung Heroes Project](http://naacp-unsung-heroes.tumblr.com/) (National Association for the Advancement of Colored People, NAACP)  [Contributions of Americans of Hispanic Heritage](http://www.neta.com/~1stbooks/dod2.htm) (America USA)  [“The Cullman Times 2010 Unsung Heroes named](http://www.cullmantimes.com/local/x250448178/The-Cullman-Times-2010-Unsung-Heroes-named),” *The Cullman Times*, March 28, 2010 | | | | | |